SFAI San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133-2299
(415) 771-7020

The following films have been selected by the judges (Terry Cannon, Toney Merritt, & yvette Biro) for screening in the San Francisco Art Institute's 6th Annual Film Festival, which will be held on March 15, 16, & 17, at 8 p.m. nightly.

Prizewinners are followed by an asterisk.

HERE AND THERE* Drew Klausner

COUP D'OEIL David Lewison

NEW FRENCH FOAM Larry Jordan Animation Class

THE GLASS HOUSE* Linda Nathanson

STARLORE Faith Hubley

SEWING WOMAN Arthur Dong

MA SAT DOWN ONE DAY* Neal Jimenez

SHEETS Christopher Blake

SECONDARY CURRENTS*Peter Rose

I'LL SEE YA' PARTNER* Dean Snider

STICKS ON THE MOVE* Pooh Kaye & Elizabeth Ross

GA* Stephanie Maxwell

ALONG THE WAY* Michael Wallin

3 VOICES* Lynn Kirby

THE MASTER OF KUNG FU Jon (Najib) Hussein

A CATAMARAN* Jay Wijesinghe

26+ Cathy Cook

LYNA Dawn Wiedemann

LING TING TONG* Julie Glantz & Kevin Moseley

CLIP* Matt Ettinger

THE ARGUMENT* Michael Guccione

CAMBIUM* Michael Emery

SFAI San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133-2299
(415) 771-7020

The following films have been selected by the San Francisco Art Institute Film Festival Committee for screening during the 6th Annual Film Festival which will be held on March 15, 16, & 17, at 8 p.m. nightly.

IF NOT, NOT/OUR PRISON OF ENNUI Jose Montano

POND & WATERFALL Barbara Hammer

BOO Babbie Lambert

LIFE IS A SERIOUS BUSINESS David Michalak

SOMETIMES EVEN A WALK DOESN'T HELP Jakub Kalousek

DENSITY RAMP Jeff Rosenstock

TUSCOLA MOON Dan Reed

THE JUGGLER Brian Hahn

FURS Thomas J. Cowan

MARCH 15, 1984 PROGRAM SCHEDULE/SAN FRANCISCO ART INSTITUTE
6TH ANNUAL FILM FESTIVAL

1. HERE AND THERE, Drew Klausner, 3 min., b&w.
   A short, direct abstract animation accompanied by contemporary music by Patrick Gleason.

2. COUP D'OEIL, David Lewison, 7 min., b&w.
   This story concerns Ed, a struggling, inhibited artist living in New York City, who loses his eyeball. This experience proves to change his life and his work.

3. NEW FRENCH FOAM, Larry Jordan Animation Class, Spring, 1983, 6 min., color.
   A cooperative project utilizing various animation techniques taught in the class.

4. THE GLASS HOUSE, Linda Nathanson, 3 min., color.

5. CAMBIUM, Michael Emery, 3 min., b&w.
   An exploration of unscious imagery brought to the surface by using a filmic form of active imagination.

6. STARLORE, Faith Hubley, 7 min., color.
   Authentic and evocative renderings of Indian sky myths.

7. SEWING WOMAN, Arthur Dong, 14 min-, b&w.
   A universal story of dreams and survival.

8. MA SAT DOWN ONE DAY, Neal Jimenez, 17 min., b&w.
   A black comedy about Fred, a man who is afraid to step out of his house, and his mute mother, who sees to his every need. The film explores the harmfulness of over-dependence, the selfishness of love, and what to do about cold potatoes.

9. SHEETS, Christopher Blake, 3 -in., b&w.
   Rotoscoped animation portrays a woman encountering her dreams, aspirations, and reality during a bath.

MARCH 15 PROGRAM SCHEDULE (continued)

10. SECONDARY CURRENTS, Peter Rose, 19 min., color & b&w.
An imageless film in which the shifting relationships between spoken commentary and subtitled narration constitute a duet for voice, thought, speech, and sound.

11. I'LL SEE YA' PARTNER, Dean Snider, 1 min., color.
Coming attraction in memory of the late actor.

MARCH 16 PROGRAM SCHEDULE/SAN FRANCISCO ART INSTITUTE
6TH ANNUAL FILM FESTIVAL

1. STICKS ON THE MOVE, Pooh Kaye & Elizabeth Ross, 5½ min., color.
Live action animation showing the interaction of sticks and dancers as they travel through Lower Manhattan.

2. GA, Stephanie Maxwell, 5 min., color.
Cameraless animation (meaning hand-crafted) with the original work done on 35mm film. A variety of original techniques are employed which were borrowed and stolen from no one in particular.

3. ALONG THE WAY, Michael Wallin, 20 min., color.
A visual journey or diary, where the signposts of interest are equally elements of architecture and plant life, as much as the people and events in the film.

4. 3 VOICES, Lynn Kirby, 6 min., color.

5. THE MASTER OF KUNG FU, Jon (Najib) Hussein, 5 min., color.
A preview of an upcoming feature.

6. LING TING TONG, Julie Glantz & Kevin Moseley, 3 min., color.
A colorful romp through Chinatown...Aye Simbocca Boo Dye Ay!

7. A CATAMARAN, Jay Wijesinghe, 10 min., b&w, Super-8.
Revolves around a family and their friends who make their living from the sea.

8. 26+, Cathy Cook, 6½ min., color.
Letters of the alphabet were typed directly onto the film emulsion, in which they come alive and interact.

MARCH 16 PROGRAM SCHEDULE (CONTINUED)

9. LYNA, Dawn Wiedemann, 4½ min., color.

10. CLIP, Matt Ettinger, 8 min., color & b&w.
An assemblage using found and original footage contrasting the horrific with the mundane.

11. THE ARGUMENT, Michael Guccione, 8 min., color.
A domineering housewife's intensive nagging founds counterpoint in the alterego of the fragile husband.

MARCH 17 PROGRAM SCHEDULE/SAN FRANCISCO ART INSTITUTE
6TH ANNUAL FILM FESTIVAL

1. IF NOT, NOT/OUR PRISON OF ENNUI, Jose Montano, 12 min., color.

2. SOMETIMES EVEN A WALK DOESN'T HELP, Jakub Kalousek, 7 min., color
An attempt to comment visually, as well as structurally, on the danger of mind-polluting institutionalism.

3. FURS, Thomas J. Cowan, 6 min., b&w.
Satirical look at customers admiring fur coats, in contrast with the process of mink being prepared for market.

4. DENSITY RAMP, Jeff Rosenstock, 16 min., color.

5. TUSCOLA MOON, Dan Reed, 6 min., color.

6. POND AND WATERFALL, Barbara Hammer, 15 min., color, silent.
Multiple intentions: 1) to immerse the camera. 2) To show clear water while we have it. 3) provide a meditative piece through a frog's eye.

7. THE JUGGLER, Brian Hahn, 3 min., color.
A story about a boy growing up and a mysterious hand which steadily adds more balls to his juggling, each of which symbolizes an added responsibility.

MARCH 17 PROGRAM SCHEDULE (CONTINUED)

9. BOO!, Babbie Lambert, 10 min., b&w.
   Deals with the establishment of an intergenerational program between people in a retirement home, and pre-school children.

10. LIFE IS SERIOUS BUSINESS, David Michalak, 7½ min., color & b&w.
    Starring George Kuchar.

Along the Way-- "Ambitious, visually wonderful although occassionally overstated. Sound track not as successful. Worked best when investigating emotional spaces."
"Nice shots, but the self-righteousness made me uncomfortable."
"Style seemed arbitrary. Some very beautiful images but music rather conventional

San Francisco International Film Festival

March 1, 1984

Dear Michael Wallin,

Thank you for your participation in the 1984 San Francisco International Film Festival's (SFIFF) Film and Video Competition. The record amount of entries this year (nearly 270) meant that the twelve Best of Category Awards were heavily contested and we were unable to reward a number of deserving entries. Unfortunately, your entry was one of those we were not able to honor.

The 1984 SFIFF will be held from April 11-24 at the Ghirardelli Square Cinema and Castro Theatre. The Film and Video Competition Awards will be presented on the evening of April 23rd, 6:30pm at the Ghirardelli Square Cinema. Following the Awards ceremony, the Golden Gate, Silver and Bronze Award winners will be screened. Should you be in the Bay Area that day, we would welcome your attendance at this free event as well as at the reception following.

Your film and/or tape will be shipped to the address you specified on your entry form before the end of March. Should you prefer to pick-up your entry personally, please phone ahead first at 221-9055. Your Participation Certificate and an official SFIFF program, containing the complete results of the 1984 Competition, will be sent to you at the conclusion of the Festival in late April.

In a small attempt to personalize this rather impersonal letter, I have included jurors' comments on your entry when available or, in lieu of these, the name and address of the chairperson who presided over the judging of your entry, should you wish to contact them directly.

Once again, thank you for making this a most successful Competition. If you do have any questions, please feel free to contact me. My best wishes to you in the future.

Sincerely,

Stephen Horowitz

Stephen Horowitz,
Competition Coordinator

FESTIVAL DIRECTORS
Peter S. Buchanan
Executive Director
Thomas Luddy
Associate Director
Mel Novikoff
Associate Director

Mona Skager
Festival Director
Phyllis Emery
Director of Development

BOARD OF DIRECTORS
George Gund
Chairman
Peter S. Buchanan
John M. Diefenback
Jeannette Etheredge
Claude C. Ganz
William R. Hambrecht
Philip Kaufman
Thomas Luddy
Robert A. McNeil
Mel Novikoff
Peter Owens
Mona Skager
John Traina
Saul Zaentz
Edward G. Zelinsky

3501 California Street
Suite 201
San Francisco, CA 94118
(415) 221-9055

CABLE ADDRESS
Filmfest, USA
TELEX
356414 Gunwest

THE 27TH ANNUAL
INTERNATIONAL
FILM
San Francisco
FESTIVAL

CERTIFICATE OF PARTICIPATION

This acknowledges the participation

of

Along the Way

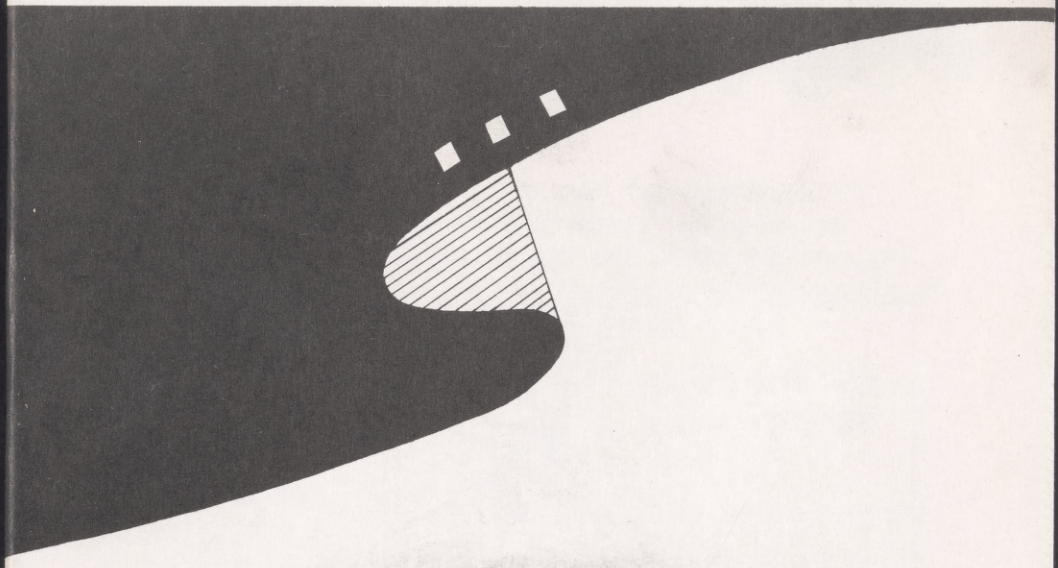
by

Michael Wallin

in the Film and Video Competition of the
27th Annual San Francisco International Film Festival
held April 11 through April 24, 1984

Mona Skager
FESTIVAL DIRECTOR

24 F.P.S. 24 F.P.S. 24 F.P.S.



THE 17TH ANNUAL

Humboldt Film Festival

MAY 7-12, 1984

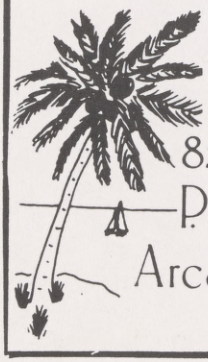
854 Ninth Street
822-0117 •• Arcata

Robert Williams

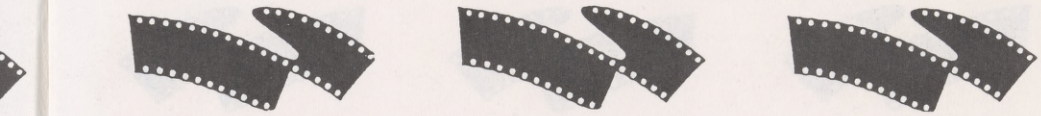
fine men's clothing

Tin Can Mailman

old books · used books
out of print books
mail order books



829 10th Street
P.O. Box 190
Arcata, CA 95521
707·822·1307



Celebrating our 17th year, the Humboldt Film Festival is a University-sponsored, international competition for independent and student filmmakers. The Festival provides a rare glimpse into the world of contemporary filmmaking not usually seen commercially.

Judges

Edmund Penney. Writer-director Edmund Penney has garnered over fifty international film awards and honors. His filmmaking range is diverse, going from ten-second commercials to feature-length theatrical and documentory films including his work on Cecil B. DeMille's *The Ten Commandments* (as one of five writers) and his own documentary production *Walls of Fire* (featuring Mexico's revolutionary artists Rivera, Orozco, and Siqueriros) which won a Golden Globe, Hollywood Press Award, and an Oscar nomination as well.

Mercedes Alberti. As co-producer, script supervisor, and casting director, Miss Alberti works behind the scenes with husband Edmund Penny on his productions as well as productions for Epcot/Disney. The former Miss South America also teaches drama at the Cube Theatre in Hollywood, presenting original plays.

Don Lloyd. This makes Don's fourth visit to Humboldt County. His past workshops on sound, composing, and in filmmaking have been of immense value to many Humboldt State University film students. Having been Chair of the Film Program at the San Francisco Art Institute and on the Board of Directors of Canyon Cinema Co-Op, plus his own numerous prize-winning films, make Don an extremely qualified judge of American independent films.

Guest Artist

Jeremy Paul Kagen.

Beginning as one of the first interns at the American Film Institute, Mr. Kagen's career as a director includes such feature films as *The Chosen,* starring Rod Steiger and Robby Benson (which won the 1981 Montreal Grand Prize), *The Sting II, The Big Fix,* and *Heroes,* starring Henry Winkler and Sally Field. Other credits include Movie of the Week, *My Dad Lives In A Downtown Hotel,* which won an Emmy nomination and *No More Mondays,* an animated experimental film.

Awards

The Romano Robertsini Banana Slug Award For Surrealism

A cash award to be presented annually for meritorious achievement in surrealism. Also awarded this year is the prize for the Best Punk Short.

Festival Screenings

7 and 9:30 P.M.
Gist Hall Theatre
$1.50 Gen.

Tuesday May 8

7 P.M.

LIVELINE by Ellen Woodbury . . . . . 2 min.
DREAMING by Jeffery H. Stroud . . . . . 24 min.
MACHINE STORY by Doug Miller . . . . . 4 min.
IN THE NUCLEAR SHADOW: WHAT THE CHILDREN TELL US? by Vivienne Verdon-Roe; Eric Thierman & Ian Thierman . . . . . 25 min.
THE ROLLING STONES by Karl Kogstad . . . . . 7 min.
THE HUMANE SOCIETY by Gabrielle Liuzzi . . . . . 18 min.
ALONG THE WAY by Michael Wallin . . . . . 20 min.
SEWING WOMAN by Arthur Dong . . . . . 15 min.
HAND AND FACE by Sal Giammono . . . . . 48 sec.

9:30 P.M.

SOLD AMERICA by Richard S. Boehm . . . . . 29 min.
WAITING FOR THE BIG ONE by Joshua Stein . . . . . 9 min.
X-RAY by John Foster . . . . . 33 min.
REDUX by Rupert A. Nadeau . . . . . 17:30 min.
YOURS FOR THE TAKING by Karen Aqua & Jeanee Redmond 7 min.
PLACE FOR EMERGENCE by Paul Brekke . . . . . 20 min.
HERMAN AND LUIGI by Erich Seilbert . . . . . 8 min.

NORTHTOWN BOOKS
957 H ST
ARCATA, CALIFORNIA 95521

DL Stay Mine ♥ MB

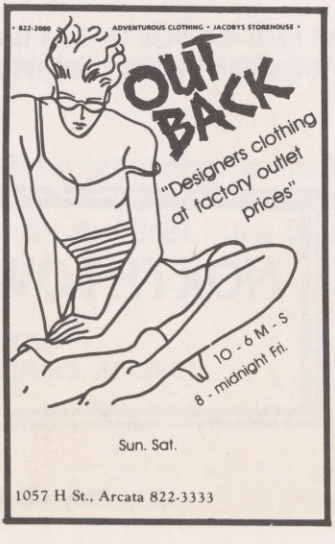
Wednesday May 9

7 P.M.

QUEST by Saul and Elaine Bass . . . . . 30 min.
MY SECOND WIFE by Douglas Sandberg . . . . . :60 sec.
WHAT ABOUT THE RUSSIANS? by Vivienne Verdon-Roe; Eric Thiermann and Ian Thiermann . . . . . 26 min.
OLYMPICS/LOS ANGELES 1984 by Geoffrey Schroder . 1 min.
A SECOND CHANCE by Daniel Sarokin . . . . . 28 min.
THE BIG RED AUK by James Irwin . . . . . 3 min.
IN THE HOUSE OF NATHANIEL BECK by Thierry Varrier 11 min.
WING HAVEN: A GIFT TO THE CITY by George H. Van Allen . . . . . 14 min.
HAPPY HOUR by Brett Koth . . . . . 3 min.

9:30 P.M.

IRT # 2 by Allison Reuling . . . . . 2:30 min.
VIEW FROM THE UNDERGROUND by Richard Sabatte . . 17:30 min.
THE PLACE BENEATH by Guy Guillet . . . . . 4 min.
COCAINE BLUES: THE MYTH AND REALITY by Malcolm Barbour and John Langeley . . . . . 30 min.
A CURTAIN OF WHITE by Christine Loizeau . . . . . 7 min.
THE PACT by Randi D. Colgert . . . . . 25 min.
SOMETHINGS HAPPENED HERE by Jason Matlin . . . . . 4 min.
THE MAN WHO COULD NOT SEE FAR ENOUGH by Peter Rose . . . . . 33 min.



Thursday May 12

7 P.M.

COUP D'OEIL by David Lewison . . . . . 10 min.
GODZILLA MEETS MONA LISA by Ralph Arlyck . . . . . 58 min.
CABIUM by Michael Emery . . . . . 3 min.
MY PLACE by Tony Shiff . . . . . 11:30 min.
STARLORE by Faith Hubley . . . . . 7 min.
EPILOGUE by Victor David Fridman . . . . . 11:30 min.
INDUSTRIAL PARK by Chel White . . . . . 4 min.
WITNESS by Deirdre Fishel . . . . . 10:30 min.
HALF MOON BAY by Jason Matlin . . . . . 4 min.

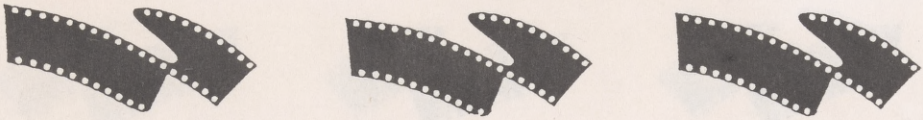
9:30 P.M.

A ROSE FOR EMILY by Lyndon Chubbuck . . . . . 27 min.
FOLLIES: AN INTRODUCTION TO DON QUIXOTE
by Michael Long . . . . . 7 min.
JUDE by Drew Klausner . . . . . 14 min.
GOTCHA COVERED by Russell Mills . . . . . 2:30 min.
COTTON CANDY AND ELEPHANT STUFF
by Jan Krawitz and Thomas Ott . . . . . 29 min.
BRONZE by Raymond DiCarlo . . . . . 4:25 min.
SPEAKING OF HARVEY by Erik Friedel . . . . . 9 min.
JAVA JUNKIE by Tom Schiller . . . . . 4 min.
ICTHYOPHAGOUS by Fran Shamburg, Mike Barth
Holly Thomas & Jack Lucido . . . . . 7 min.
WANT by Brian Davis . . . . . 12:30 min.
A YEAR IN THE MAKING by Gary Hutzel/Tom Matthens . . 5:30 min.

Best of the Fest

"People's Choice" Friday May 11
"Judge's Choice" Saturday May 12

7 and 9:30 P.M.
Gist Hall Theatre
$2.00 Gen.



The 17th Annual Humboldt Film Festival Calendar

● *Monday*
May 7

Judges Arrival

● *Tuesday*
May 8

9—12
Film Directing
Workshop
with Jeremy Paul Kagen.
Gist Hall Theatre

1—2
Press Conference/
Reception
Gist Hall Theatre

2:30—5:30
Screening of
"The Chosen"
followed by
question/answer session
with Director
Jeremy Paul Kagan.
Arcata Theatre
Free

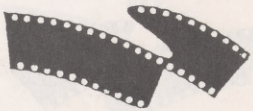
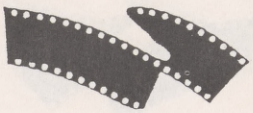
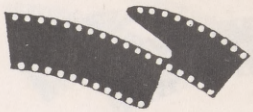
7 and 9:30 P.M.
Public Showing of Films
Gist Hall Theatre
$1.50 Gen.

● *Wednesday*
May 9

9—12
Edmund Penney's
"The Sky is Falling"
Documentary Film
Workshop follows.
Gist Hall Theatre

1—4
Mercedes Penney
"Theory of Acting
vs Reality of Acting"
Gist Hall Theatre

7 and 9:30 P.M.
Public Showing of Films
Gist Hall Theatre
$1.50 Gen.

● *Thursday*
May 10

9—12
Mercedes Penney
"The Disney Experience
Casting for Films"
Gist Hall Theatre

1—5
Don Lloyd
"Interaction of
Computers and Sound"
TV Studio, TA 117

7 and 9:30 P.M.
Public Showing of Films
Gist Hall Theatre
$1.50 Gen.

● *Friday*
May 11

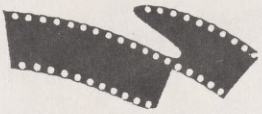
9—12
Edmund Penney
"Scriptwriting"
Gist Hall Theatre

1—4
Don Lloyd
"Sound For Film"
TV Studio, TA 117

7 and 9:30 P.M.
Best of the Fest
"People's Choice"
Gist Hall Theatre
$2.00 Gen.

● *Saturday*
May 12

7 and 9:30 P.M.
Best of the Fest
"Judge's Choice"
Gist Hall Theatre
$2.00 Gen.



● Coordinators

Michael Brown
Suzanne Newman-Dockter

● ***Technical Direction***
Holly Thomas

● ***Technical Crew***
Hillary Whitaker
Mark Hopkins

● ***Graphic Design***
Suzanne Newman-Dockter
Doug Laursen

● ***Advertising and Publicity***
Doris McCarthy
Michael Ross
Karla Knorr
Logan Herbert
Braden Aro

● ***House Management***
Joel Shaw

● ***Festival Host***
John Burns
Joel Shaw

● ***Faculty Advisor***
John Heckel

● ***Production Crew***

Braden Aro
Diane Broussalian
John Burns
Phil Cummins
Ray De Carlo
Arlene Garfield
Logan Herbert
Kevin Jolly
Karla Knorr
Orlando Morales
Mark Nusser
Kelly Roach
Martin Schmidt
Joel Shaw
Rick Siegfried
Holly Thomas
Art Zipperer
Bruce Feldman

● ***Projection***

Braden Aro
Mike Brown
John Burns
David Colitre
Phil Cummins
Karla Knorr
Jack Lucido
Lisa Martin
Mark Nusser
Martin Schmidt
Rick Siegfried
Holly Thomas
Hillary Whitaker

OUTDOOR HOT TUBS

FINNISH COUNTRY SAUNA AND TUBS

Traditional Sauna Cabins
Reservations 822-2228
Corner 5th and J

JUDY LIMMER
Broker
Northbay Realty

Specializing in Arcata & McKinleyville properties for over 11 years.

1660 Central Ave. Suite D
McKinleyville, Ca 95521

Bus: 839-1584
Res: 822-6986

● ***Thankyou For Your Support and Encouragement***

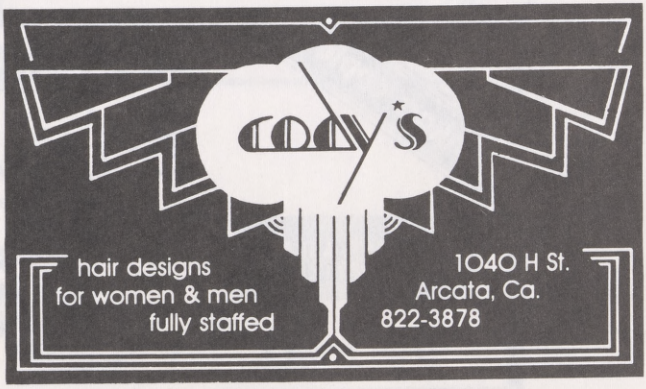
Arcata/Minor Theatre
Tolle's Photography
Out Back
The New Outdoor Store
Redwood Bootery
The Camel
Cody's Hair Design
Al Capone's
Matthew's Art and Photo Supply
Alligator Balloons
Radio Shack
Pacific Paradise
Plaza Design
Hey Juans
Bubbles
Bien Padre
Co-Op
Bon Boniere
Miraj
The HSU Media Center
"First World"
"Strangers With Candy"
Humboldt United Gays
KXGO
KIEM
KVIQ
KEET
KPDJ
KHSU
Mark Isackson
Larry's Market
Safeway

PARADISE RIDGE
Cafe
Have a cup of coffee
or
fine dinning
826-1394
942 "G" Street
Arcata, CA

Hundreds of Beautiful
Music Boxes
Gifts for every occasion
We have music boxes of every description
Angelus Clockwork Music
420 Second Street, Old Town, Eureka • 445-0131

● ***A Very Special Thanks To:***

Academy of Motion Picture Arts and Sciences (Elaine Richards)
Associated Students
CenterArts
Dalianes World Wide Travel Service
John Heckel
Nancy Lamp
Delores Montana
Dean Panttaja
Frankie Schurb
John Swords
Word Repro.
Art Zipperer
KHSU



Visiting Artists Edmund Penney, Mercedes Penney, and Jeremy Paul Kagen were partially funded by the Academy of Motion Picture Arts and Sciences.

The Humboldt Film Festival is a student-operated program sponsored by the Theatre Arts/Cinema Department and partially funded by the Associated Students.

FINALLY IN HUMBOLDT COUNTY
FRESH BAGELS
ONION • GARLIC • SESAME SEED
POPPY SEED • PLAIN • WHOLE WHEAT RAISIN
Smoked Fish • Sandwiches
ARCATA'S BAGEL BAKERY & CAFÉ
Los Bagels
1061 I Street, Arcata • 822-3150
MON•WED•THURS•FRI•7 A.M.-6 P.M. SAT•7 A.M.-5 P.M. SUN•8 A.M.-4 P.M.

kinko's copies
HAPPY HOUR
1618 'G' ST. ARCATA
822-8712
self-serve
COPIES
4¢
Open 7 days

Wear It Well

NEW AND HIGH QUALITY
RECYCLED GARMENTS
COTTON • WOOL • SILK

1091 H St., Arcata
(11th and H Streets)

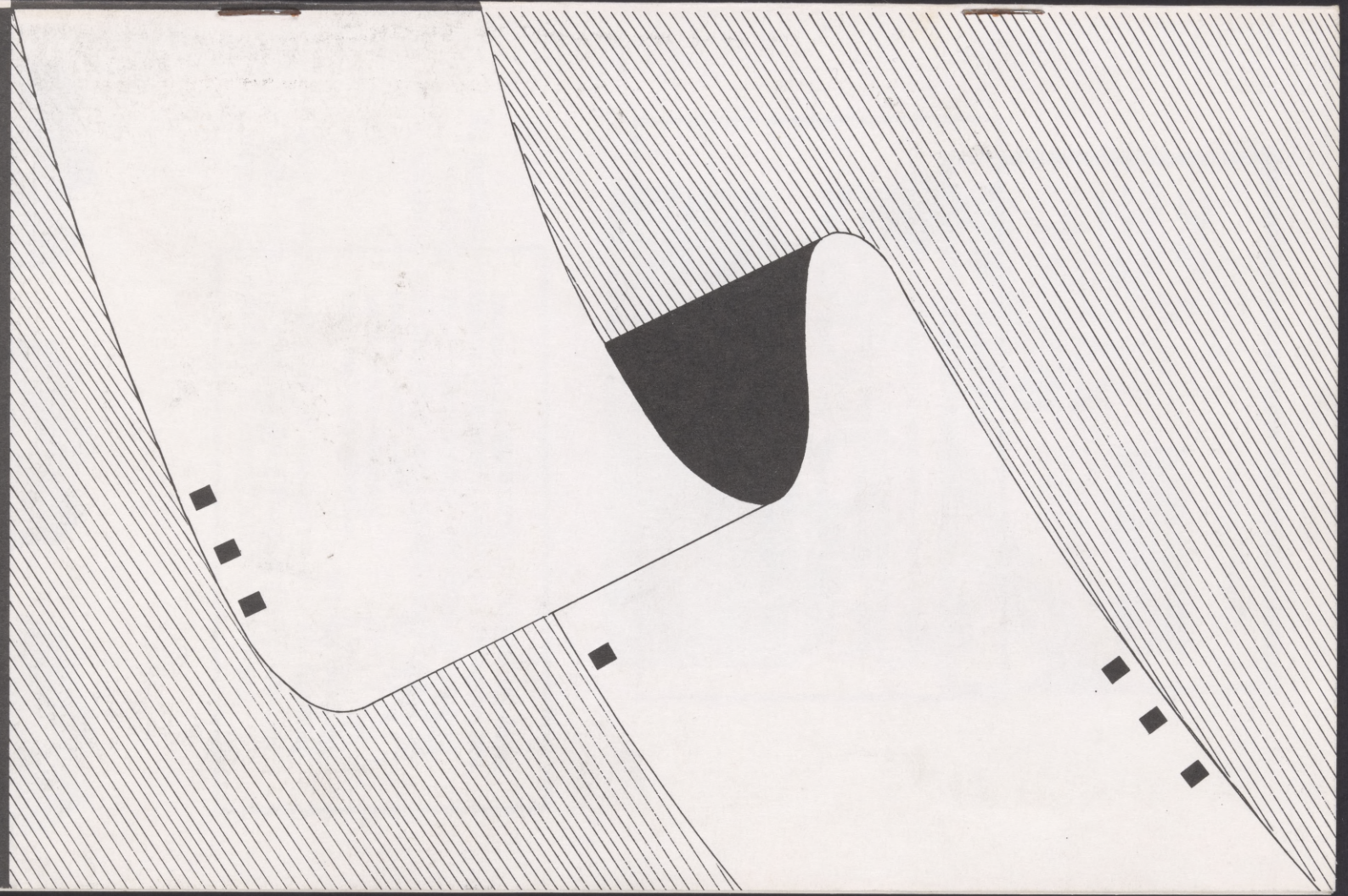
Mon - Sat 10-5
822-4751

PHONE 707-822-0391

Arcata's Florist

1540 G STREET
ARCATA, CALIFORNIA 95521

Elda and Jim Ueland



THE THIRD NEW YORK

From TOTENTANZ 6 by Michael Brynntrup

LESBIAN AND GAY EXPERIMENTAL

film festival

MONDAY, SEPTEMBER 18 -

SUNDAY, SEPTEMBER 24

ANTHOLOGY FILM ARCHIVES

32-34 2ND AVE. (ON 2ND ST.)

TICKETS $5 FESTIVAL PASS $40

THE NEW YORK LESBIAN AND GAY EXPERIMENTAL

Premieres listed in black.

64 Films by 61 Filmmakers

Monday, 9/18

7 p.m.

BAFFLED
Billy Lux
with Artie Bressan

GAY USA
Arthur J. Bressan, Jr.
A moving documentary of the massive and spontaneous public response to the first wave of conservative backlash at the height of the Gay and Lesbian Rights Movement. By the director of ABUSE and BUDDIES.

9 p.m.

HYACINTH FIRE
Lawrence F. Brose
Time is dissolved, history is once again our mirror. Text by Robert Duncan. Live performance by the Buffalo New Music Ensemble.

ECCE HOMO
Jerry Tartaglia
Thanks to A.I.D.S hysteria, gay sex is once more seen as pornographic, politically incorrect, sinful or a public health hazard. One wonders, however, whether the taboo is against the sex or against the *seeing* of the sex.

TOTENTANZ 6
Michael Brynntrup
Deathdance 6 from Germany

TAS A BEAUX GOSSES
Yann Beauvais
A pile of cute guys.

STILL POINT
Barbara Hammer
Movement, relationship, home and homelessness revolve around the point of centeredness. Four-screen multiple image. "The still point of the turning world / That's where the dance is." - T.S. Eliot

Tuesday, 9/19

7 p.m.

DRAG
Richard Hofmann
A candid look at a serious East Village artist at work.

STRING OF PEARLS
John Sabo
An extended glance leads to a brief exploration of sensuality's potential.

UNTITLED (THE RED FILM)
Joe Alongi/John Sabo
A silent, erotic exploration of the body as the site of pleasure and pain.

MEET...BRADLEY HARRISON PICKLESIMER
Heather McAdams
Portrait of a Kentucky drag queen.

INFIDEL
Catherine Saalfield
Uncovering and repositioning layers of myth about female beauty and racism.

9 p.m.

THE LONG WEEKEND (O' DESPAIR)
Gregg Araki
A gay/bisexual "Big Chill" for the alienated post-punk generation. When this group spends a weekend together they are not going to sit around listening to old Motown records. In glorious black and white Grain-O-Vision.

Wednesday, 9/20

7 p.m.

BONDAGE
Monika Treut
An educational film on lesbian exhibitionism.

BASHING
David Lamble
Violence against gay men and lesbians in San Francisco.

SPECIAL INTEREST
Thalia Drori
A woman tries to build a relationship with her lover's son as images of suburban normalcy and the authority of the medical establishment intercede.

LE CIRQUE DU SIDA
Robert Hilferty
Gay people have been the jugglers, contortionists and trapeze artists throughout human history, especially now in this age of AIDS.

ROBERT HAVING HIS NIPPLE PIERCED
Sandy Daley
"One of the ten best films of 1971" - Jonas Mekas

With Robert Mapplethorpe, narrated by Patti Smith. Shot on location at the historic Chelsea Hotel.

9 p.m.

BALLAD OF READING GAOL
Richard Kwietniowski
Text by Oscar Wilde.

SONG FROM AN ANGEL
David Weissman
The triumphant final performance of San Francisco actor/dancer Rodney Price, a founding member of the Angels of Light theatrical troupe.

HAIKU SERIES PARTS I AND III
Peter Cramer
Short film poems.

FLORIA
Roger Jacoby
Hand-processed *Tosca* with Ondine and Madeline LaRoux. Mostly silent.

DHPG MON AMOUR
Carl George
A day in the life of Joe Walsh and David Conover. David is presently taking DHPG (gancyclovir). Joe cooks dinner while David goes through the elaborate ritual of injecting the drug—a daily process.

DIE VALKYRIE DIE
Jack Waters
Another installment in the epic THE RING MY WAY.

ANDREW LOGAN KISSES THE GLITTERATI ART OF MIRRORS
Derek Jarman
Two rarely-seen Super-8 films by Derek Jarman, the maker of *Caravaggio* and *The Last of England*.

From LES LESBIENNES DANGEREUSES by Carl George

Thursday, 9/21

7 p.m.

SCATTERED REMAINS
James Broughton/Joel Singer
A multi-faceted portrait of poet James Broughton acting out his verses in unlikely situations and surprising camera inventions. The puzzlements of mortality, destiny, and the magic of language.

MONODIE PARSENEE
Marcelle Thirache
A meditation from France.

MORE FIRE
Marianne Willtorp
Robin Epstein and Dorothy Cantwell bring waitressing to the forefront of theater.

SOMETIMES...A POEM
Kim Tempest
A love cartoon.

COUP DE FOUDRE COLLECTIF
The Lesbian Cine-Club of Paris
Recuperating hetero found footage.

MIAMI: THE LAST RESORT
Carl George
Beautiful bodies and decrepit deco make up the hottest urban spot in the USA. Geographically and mentally...the last resort.

DREAM AND DESIRE
Tom Chomont
Portrait of a friend regarding himself across the splices.

HOW TO KILL HER
Ana Maria Simo/Ela Troyano
A slow, furious heartbreak.

A TOUS AZIMUTS (EVERYWHERE YOU LOOK)
Genevieve Boutet de Monvel-Hayes
Lots of years of travelling in Europe, Africa, San Francisco, and the Bronx.

9 p.m.

GAY PARADE (1972)
Sol Rubin
A gay festival event as seen by a non-gay person.

SODOM BY THE SEA
Harriet Hirshorn/Mary Patirno
An experimental ethnographic film about Coney Island.

HAITIAN INITIATION
Marguerite Paris
Voodoo ceremony/performance for tourists. During the performance a male dancer asked a few boys from the audience to come up to dance. All refused. When he beckoned my transvestite lover with *"garcon, garcon,"* she accepted.

ALONG THE WAY
Michael Wallin
Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone; it seems at times an elegy to my relationship with a lover.

PRESENT TENSE
Jack Walsh
Footage of tourist attractions in Germany and Ireland against found images of Nazi atrocities. Obsession, desire, and consumption in the post-modern world.

Friday, 9/22

7 p.m.

I NEED A MAN LIKE YOU
Daria Stermac/Kalli Paakspuu
Lesbian lip-synchung from Canada featuring The Clichettes.

BLUES TRANSIT
Barbara Theil
From Germany.

MÜLL
Lisa Laquier
Inspired by a five-year stint in a Catholic girls' school. Müll means Trash. Trash is a pornfilm. Nuns as seductress, patent leather dominatrix and ritual nymphomaniacs.

ANNIE
Monika Treut
The post-porn star Annie Sprinkle doing what she does best.

9 p.m.

BOTH
Abigail Child
"A small masterpiece. This richly textured film is a study of the nude in light and movement." - Cecilia Dougherty. With Kathy Danger and Sarah Schulman.

MARTINA'S PLAYHOUSE
Peggy Ahwesh
A film about the riddles of our sexual constriction and the complexities of play. With Diane Torr, Jennifer Montgomery and Martina Meijer.

HOURS FOR JEROME
Nathaniel Dorsky
"Simply the most beautifully photographed film I have ever seen." - Warren Sonbert

HOME AVENUE
Jennifer Montgomery
A personal investigation of a rape remembered. Among the many repercussions and responses to rape I specifically wanted to address the illusion of the safety of the family and the destruction of hometown nostalgia. This film was made with a belief in the healing power of talking to the camera from either side of the lens.

Saturday, 9/23

3 p.m. FREE

Experimental Media: Activism and Complacency
Panel Discussion
Curated by Tom Kalin
With Patricia Benoit, Jean Carlomusto, Lourdes Portillo, Jerry Tartaglia, and Jack Waters.

7 p.m.

976-
David Weissman
A search for gay spiritual nourishment in trying times.

THAT AWFUL FEELING OF WEIGHTLESSNESS
Cliff Bryant
Damon's life is an emotional whirlwind in an empty desert. He was happy once. Will he ever be happy again?

AUTOMONOSEXUAL
Edgar A. Barens
Shot entirely as reflections in a mirror. The fantasy of self-fascination inherent in and necessary for sexual narcissism.

SUMMER OF NO RETURN
George Kuchar
A parody of heterosexual teen romance by the master of the low-budget classic.

LA BANQUE DU SPERME
Pierre Chabal/ Phillippe Genet
A French porno-comedy.

FRAGMENTS
Mike Kuchar
From the sixties.

LES LESBIENNES DANGEREUSES
Carl George
A period piece starring Kembra Pfahler as Gland Closed.

9 p.m.

LES RENDEZ-VOUS D'ANNA
Chantal Akermann
Anna has a secret, but the men she meets won't stop talking about themselves long enough to notice. A masterful expose of the male monologue by the director of *je tu il elle* and *Jeanne Dielman*. The most incestuous coming-out-to-mom sequence in film history.

Sunday, 9/24

7 p.m.

AVOCADA
Bill Vehr
"A film possessed by gilded glamour." - Jack Smith

"Flamboyant, delicate and erotic and a little bit like Jack Smith." - Jonas Mekas

ANDY WARHOL
Marie Menken
A day in the life of the Factory. Find out how those Brillo boxes really got made. With Gerard Malanga.

WHEN QUEENS COLLIDE
Roger Jacoby (1972/ 1989)
The late, great Ondine reading Charles Ludlam's play and August Strindberg's *The Stronger* in Pittsburgh. With Leon Katz.

THE GRAND TAROT (Reel Six)
Leandro Katz
Twenty-year old performance with Charles Ludlam, Lola Pashalinski, Bill Vehr, John Brockmyer, Black-Eyed Susan, Mario Montez and other members of the Ridiculous Theatrical Company.

9 p.m.

BOYS/LIFE
Phillip B. Roth
Jerk-off clubs, radical faeries and kissing in Central Park. The private and public life of one gay man.

ELEGY IN THE STREETS
Jim Hubbard
Manifestations of anger, sorrow, loss and political power engendered by the AIDS crisis. With footage of ACT-UP and a friend who has died.

The Festival was made possible in part by public funds from New York State Council on the Arts, and also by funds from Art Matters, Inc., and Film/Video Arts.

For information please call 212- 865-1499

THE THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

Anthology Film Archives
September 18-24, 1989

Welcome to a program of sixty films that will never be funded by the NEA. During the short life of this Festival we have seen the dramatic erosion of the rights of gay people, including more street violence, the Supreme Court's sodomy decision, continued negligence with regard to the health crisis, and now a calculated assault on our right to depict our own lives.

When we began in 1986, the operative factor was *experimental*. Today the U.S. Senate is actively suppressing art work--not because of camera angles, editing styles, sound collages, aesthetic theory, or processing methods, but because of the forthright depiction of gay love and gay experience. At the same time, all art forms--including all independent and experimental, as well as Hollywood, films--continue to be dominated and defined by white, heterosexual men and the images of their interior lives.

In the face of these assaults, gay people have become increasingly politically active. This commitment to direct action also drives the films and challenges artists to become activists themselves. In 1987, one film was about AIDS. This year the entire Festival is informed by the AIDS crisis.

When we began, we showed the works of two artists who had died of AIDS--Roger Jacoby and Curt McDowell. In 1989, we are showing the work of eight people who have died of AIDS--Roger Jacoby, Artie Bressan, Joe Alongi, Robert Mapplethorpe, Rodney Price, Bill Vehr, David Conover, and Charles Ludlam--plus others who are ill and fighting for their lives.

One of the goals of this Festival has been to unite gay men and lesbians. By programming women's and men's films together we hope to help each other become aware of the full range of concerns in our community. We can have a united vision that understands jack-off clubs and sees Annie Sprinkle's cervix, and a community that struggles against the AIDS crisis and against rape. Making and supporting gay art has become a political act, but art never has been and never will be enough. Everyone of us who participates in this event can take the validation, inspiration, and creativity exhibited in this Festival and turn it into activism. For lesbians and gay men, silence has always equaled death.

Sarah Schulman
Jim Hubbard

Thanks to Ian Horst, the New York State Council on the Arts, Art Matters, Film/Video Arts, Jonas Mekas, Jane Safer, Sheila Divola Bergman and everyone at Anthology Film Archives, Jerry Tartaglia, Tony Whitfield, Yann Beauvais, Mark Finch of the British Film Institute, Mike O'Pray, Tom Heslop of the London Filmmakers' Co-op, John Lewis, Rose Marie Soto, Claude Meyer, Charles Smith at the Museum of Modern Art, Leslie Trumball, Robert Haller and The Film-Makers' Co-operative, Michael Stolbach, Eric Wallner, and Laura Perry.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Monday, September 18 7:00 PM

BAFFLED - Billy Lux (1984) 16mm, b&w, silent, 4 min.

A psychotherapy patient (Billy Lux) loses something between the couch and the sidewalk, but the doctor (Artie Bressan) and the receptionist (Honey Naylor) aren't interested in helping him find it.

GAY USA - Arthur J. Bressan, Jr. (1977) 16mm, color, sound, 66 min.

A moving documentary of the massive and spontaneous public response to the first wave of conservative backlash at the height of the Gay and Lesbian Rights Movement, set for the first time in visual, historical perspective. By the director of ABUSE and BUDDIES.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Monday, September 18 9:00 PM

HYACINTH FIRE - Lawrence F. Brose (1989) 16mm (from S-8 original), color, sound, 40 min.

Witnesses point how we in our passion, fast as foxes,
caught and devourd and scatterd the flesh
of our common body; accuse us of cruelties in nature
and blood. And now it is winter.
I, too, remember how fiercely, relentlessly,
drive we the blind split between us. I rise
in the night and hunt in the streets
that are emptied, suddenly vast
and filld with the dreary remain
of past obsessions.
from "Witnesses" by Robert Duncan

Time is dissolved, history is once again our mirror. The past is our future. The continuous stutter of remaking ourselves. To be born again and yet again renewed and destroyed. All time lines are forzen, crystallized into reflective images. The present is experienced in a place where we see in all directions without awareness of past and future.

This is the nature of the film HYACINTH FIRE. Images are compressed and isolated. They pass very slowly and create their own world void of time reference. It is an inner world of mystery, longing, confusion, and fear. The images reoccur, dissolve, and are superimposed with slight variations. Together with the sound composition and words I've attempted to create an atmosphere which I hope will result in a kind of dialogue where the viewer has time to explore the images, make connections within themselves and question their own feelings.

There are phobic visions and multiplicities of meaning in Duncan's poetry that transform into new metaphors when viewed in context of gay male consciousness during this time of A.I.D.S.

The title HYACINTH FIRE refers to the Greek myth of Hyacinthus who was Apollo's mortal male lover whom he accidentally killed and from the blood of Hyacinthus he caused the hyacinth to grow. The myth of Hyacinthus is a profound metaphor for the AIDS crisis and its effect on gay men.

Featuring Steven Griffith with Carl Johengen. Original score by Douglas Cohen, performed by the Buffalo New Music Ensemble (Michael McCandless - Piano, Paul Schlossman - Oboe/English Horn, Robert Schulz - Percussion). Narrated by Paul Schmidt. Text from poems by Robert Duncan with permission from the estate of Robert Duncan. HYACINTH FIRE was funded in part by a Hallwalls NYSCA Regrant. New York City performance is presented with support from US Air and Alternative Images Development Association.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

DER HIERONYMUS (DEATHDANCE #6) - Michael Brynntrup (1989) S-8, color, sound, 6.5 min.

Actor - Ichgola Androgyn
Music - Nicolas Klau

STILL POINT - Barbara Hammer (1989) 16mm, sound, color, 11 min.

Movement, relationship, home and homelessness revolve around the point of centeredness. Four-screen multiple image. "The still point of the turning world / That's where the dance is." - T.S. Eliot

TAS A BEAUX GOSSES - Yann Beauvais (1989) 16mm, color, silent, 6 min.

A pile of cute guys.

ECCE HOMO - Jerry Tartaglia (1989) 16mm, color, sound, 7 min.

ECCE HOMO (Behold man) employs optically printed footage taken from Genet's film *UN CHANT D'AMOUR* and from a few all-male sexfilms.

Thanks to A.I.D.S hysteria, gay sexuality is once again considered to be essentially pornographic, politically incorrect, sinful or a public health hazard.

ECCE HOME is a call to reclaim gay power.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Tuesday, September 19 7:00 PM

DRAG - Richard Hofmann (1989) S-8, 9 min.

Is Death served on the rocks or is life eternally Sunset Boulevard? Richard Hofmann (Brenda) with the aid of Carl George cinematic genius or shall we say man about the film present "Drag." Just when you thought Barbra Streisand hit rock bottom Brenda gets even lower.

STRING OF PEARLS - John Sabo (1985) 16mm, color, silent 4.5 min.

An extended glance leads to a brief exploration of sensuality's potential.

UNTITLED (THE RED FILM) - Joe Alongi/John Sabo (1985) S-8, color, silent, 3 min.

This short is the collaboration of lovers Joseph Alongi and John Sabo. Originally an exercise juxtaposing fantasy, pleasure, sex and pain, the piece assumes darker tones of loss and frustration. This marks the film's first screening since Joe, who shot and edited the film, passed away due to complications from AIDS in October of last year.

MEET...BRADLEY HARRISON PICKLESIMER - Heather McAdams (1987) 16mm, color, sound, 35 min.

In 1982, when I first moved to Lexington, Kentucky to teach at the University there, the first thing I remember hearing was "you *have* to meet Bradley Pickelsimer!!." Little did I know that I would devote the next three years of my life making a movie about this Bradley Picklesimer.

My original intention was to introduce my audience to this colorful personaltiy who I found to be both entertaining and deep. It made me angry that many people would stereotype Bradley because he was a cross dresser or completely dismiss him altogether as someone who they didn't want to get to know. I felt that Bradley's observations about the world were really not that much different than my own even though our backgrounds and lifestyles were miles apart. I witnessed first hand people pointing and laughing at him and it got me thinking that we rally haven't progressed very far as a society in some very basic ways. Motion picture seemed to me to be a great way for Bradley to tell his story with no interrruptions. As the film progresses, he reveals more personal things about his background and we discover that he has been dealt a very different set of cards than most of us and perhaps we should think twice before making judgements about someone who we want to point a finger at.

On a light note, I was inspired to make the film because Bradley had such a good sense of humour about himself and the way he saw the world. I enjoyed the humorous possibilities that presented themselves to me during the film's construction. Bradley gave me complete and total freedom to shoot and edit the film the way I wanted to and never once told me what I should or shouldn't do. I feel that Bradley's straightforward insightful commentary combined with my own commentary in the form of found footage inserts and unusual transitions would make for a unique collaboration.

The film now exists as a time piece as Bradley's club, Cafe L.M.N.O.P. is now closed down. In the back of my mind, I knew it wasnt' going to last forever and felt the need to capture this slice of life while I could so people all over could learn that Kentucky isn't all horses, basketball, and bourbon! If a picture's worth 1000 words, then I am glad to help Bradley tell his story with motion picture becaues this film has over 46,000 of them!. Finally...I am pleased to have you MEET Bradley Harrison Picklesimer for yourself.

INFIDEL - Catherine Saalfield (1989) 16mm, color, sound 43 min.

Simply stated, Arroe is a black fashion model, a lesbian, who deals with issues of racism in an industry that is intolerant of variation from either the passive anglo ideal, or that of the exoticized, primitivized woman of color. There is nothing simple about Catherine Saalfield's INFIDEL, however, as the film uncovers and repositions layers of myth about female beauty, the function of racism in standardizing our ideals, and the necessity of female self-consciousness in a scheme that demands both conformity and uniqueness.

Partly autobiographical, and partly gathered from collective experience, this jumpy, tightly crafted narrative reconstructs the processes behind the formulation of self-image. Arroe experiences the permeation of fashion in perceiving those things most basic and natural to her person: her skin and hair, the color of her eyes, the size of her breasts. As a model she was anorexic, regressing physically to a pre-pubescent body type. She found beauty in her own consumption of herself..

INFIDEL is filmed almost wholly inside Arroe's apartment. Without leaving the personal space, she and her lover are still subject to the impulses of the dominant media to establish a proper (public) gender identification, and to normalize and eroticize a female type which has no basis in reality. Catherine Saalfield's camera focuses on image and body type as well, but unlike the mass media, subverts the process that demands self-consciousness by providing an honest examination of the meanings of self, gender, sexual identity, and desire.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

CIRQUE DU SIDA - Robert Hilferty (1989) S-8, color, sound, 4.5 min.

Gay people have been the trapeze artists, acrobats, jugglers, and contortionists and throughout human history, especially now in this age of AIDS. By combining footage of New York's Gay Pride Weekend in 1988 and *Cirque du Soleil* (a Montreal-based circus troupe), I have attempted to show the colorful struggle of gays and lesbians in a hostile environment, one in which the spectre and spectacle of AIDS predominates. Music by Diamanda Galas.

ROBERT HAVING HIS NIPPLE PIERCED - Sandy Daley (1970) 16mm, color, sound, 33 min.

"One of the ten best films of 1971" - Jonas Mekas

With Robert Mapplethorpe, narrated by Patti Smith. Shot on location at the historic Chelsea Hotel.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Wednesday, September 20 9:00 PM

FLORIA - Roger Jacoby (1974) 16mm, color, sound, 15 min.

Roger Jacoby made difficult films. He lived a difficult life. He processed his own film and used it to create strong and unusual color patterns that grew out of Abstract Expressionism. This film, which is silent for the first half, is an interpretation of some scenes from *Tosca* with Ondine as Scarpia and Madeline LaRoux as Tosca.

SONG FROM AN ANGEL - David Weissman (1988) 16mm, color, sound, 5 min.

The triumphant final performance of San Francisco actor/dancer Rodney Price. A founding member of the Angels of Light theatrical troupe, Rodney performed this lighthearted song and dance about his own death two weeks before he died of AIDS.

BALLAD OF READING GAOL - Richard Kwietniowski (1988) 16mm, color, sound, 12 min.

In 1895, Oscar Wilde was tried for Gross Indecency. From the dock of the Old Bailey, he delivered the most famous testimonial ever heard in a court of law. "The love that dare not speak its name...." He was sentenced to two years hard labor in Reading Gaol. BALLAD OF READING GAOL is a unique visual interpretation of that speech using each word as a link between 1895 and 1988.

DIE VALKYRIE DIE - Jack Waters (1988) S-8, color, sound, 18 min.

The second part of Jack Waters' film/performance treatment of Wagner's operatic cycle, *Der Ring Des Niebelungen*. Title, *The Ring, My Way*, Waters' cycle (as yet uncompleted) could easily be dubbed, "*Meine Camp*." DIE VALKYRIE, DIE derives its material from scenes two and three of the third act of *Die Walküre*. In this section Brunhilde the Valkyrie is apprehended by her enraged father, Wotan, the god of the heavens. Appropriately signifying his temper, the atmosphere in which the section begins is a fierce thunderstorm. Initially frightened, the Valkyrie (mythical warrior maiden whose task is to carry the fallen mortal warriors to their reward in the heavenly Valhalla) quickly gains confidence by explaining that what Wotan took to be a betrayal by her, the favorite of his nine daughters was really an act she performed with the intention of fulfilling his most heartfelt desire. By the end of the scene she has convinced him of her great love for him, and rather than condemn her to their greatest conceivable humiliation, he places her in a charmed sleep surrounded by a perpetually burning ring of fire (Loge) where she will await her fate. Rather than to illustrate the narrative aspects of the so-called music drama's libretto, Waters has concentrated on the emotional relationship between the two characters, and the implied incestuousness therein. The erratic emotions expressed by Wotan (violence, a hesitant forgiveness, then tenderness) are comically depicted, as Brunhilde's serene delivery is not without humorous overtones. The deconstructive nature of the soundtrack with almost no concern for lip synching of the musical lines from a recording of the opera, helps to underscore the acting, which greatly relies on gesture and overemphasis, not unlike th eperformances in old silent

films. This of course adds to the humor. The film is beautifully shot, if not on location in the Rhineland, then in some similar sylvan setting of loveliness. Brunhilde is played by Valery Caris, Wotan by Carl Michael George. -- Wolf Anfanger, *Der Rhineischer Zeitung* (Cologne, 3/4/89)

HAIKU SERIES PARTS I AND III - Peter Cramer S-8, color, sound, 6 min.

The Haiku Series captues the definition of haiku in three minute films. Each part, of which only two are completed, is a sketch of light and color combined with music that reflects an emotional response related to family and places of childhood memories. My films attempt to evoke a reaction of personal experience emotionally charged

DHPG MON AMOUR - Carl George (1989) S-8, color, sound, 10 min.

A day in the life of Joe Walsh and David Conover. David is presently taking DHPG (gancyclovir). Joe cooks dinner while David goes through the elaborate ritual of injecting the drug--a daily process.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Thursday, September 21 7:00 PM

MORE FIRE - Marianne Willtorp (1982) 16mm, color, sound, 11 min.

Robin Epstein and Dorothy Cantwell bring waitressing to the forefront of theater.

SOMETIMES...A POEM - Kim Tempest (1987) 16mm, color, sound, 3.5 min.

A poem of human relationships...an experimental film using visual transformations to integrate words and images.

COUP DE FOUDRE COLLECTIF - The Lesbian Cine-Club of Paris (1988) 16mm, color, sound, 5 min.

Recuperating hetero found footage.

SCATTERED REMAINS - James Broughton/Joel Singer (1988) 16mm, color, sound, 14 min.

This is a cinematic performance piece enlivened by its experiments in poetic speech and poetic vision. Joel Singer creates a multi-faceted portrait of poet James Broughton acting out his verses in unlikely situations and surprising camera inventions. In the course of this divertissement, the poet probles the puzzlements of mortality, destiny, and the magic of language.

DREAM AND DESIRE - Tom Chomont (1989) 16mm, color, silent, 4.5 min.

Portrait of a friend regarding himself across the splices.

HOW TO KILL HER - Ana Maria Simo (1989) 16mm, b&w, sound, 15 min.

A slow, furious heartbreak. Written and directed by Ana Maria Simo. Produced by Ela Troyano.

MONODIE PARSEMEE - Marcelle Thirache (1988) S-8, color, silent, 7 min.

A meditation from France.

MIAMI: THE LAST RESORT - Carl George (1989) S-8, color, sound, 4.5 min.

Beautiful bodies and decrepit deco make up the hottest urban spot in the USA. Geographically and mentally...the last resort.

A TOUS AZIMUTS (EVERYWHERE YOU LOOK) - Genevieve Boutet de Monvel-Hayes (1989) S-8, color, sound, 45 min. (a 20 min. segment will be screened)

Super-8 film with participation of Chris Stanfield. Soundtrack composed by Genevieve Boutet de Monvel: saxophone, piano, drums, mandolin, synthesizer, and voice. Keba

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Djijaley, Zuigunchor, Senegal: singing, drums. Dan Tesser: guitar. Katie O'Looney: piano. *A TOUS AZIMUTS* proposes a clear statement and analysis of reality while transporting the viewer through a subliminal transgression, a surreal voyage always moving further. A film where sound is as imporatant as image and sometimes takes precedence in the development of the plot, the images used as symbols. The juxtaposition of different actions creates a situation whereby the personal and cultural identity of the witness, filmmaker, and spectator alike is interfered with, and ultimately questioned. The editing by *association d'idees* contrasted by a rationally constructed soundtrack allows a vast freedom of possible interpretation for the spectator who is exposed to a very personal story: a disheveled woman looks into her mirror while vacationing in a psychiatric hospital in Paris, *La Salle Petriere*, reconstructing reality so all of her memories will fit back inside her brains..moving further through Africa, San Francisco, Sicily, and the South Bronx.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Thursday, September 21 9:00 PM

GAY PARADE (1972) - Sol Rubin (1989) 16mm, color, sound, 9.5 min.

A gay festival event as seen by a non-gay person who considers all mortals equal.

SODOM BY THE SEA - Harriet Hirshorn/Mary Patierno (1989) S-8, color, silent, 6 min.

An experimental ethnographic film about Coney Island.

HAITIAN INITIATION - Marguerite Paris (1989) 16mm, b&w, sound, 10 min.

Voodoo ceremony/performance for tourists. During the performance a male dancer asked a few boys from the audience to come up to dance. All refused. When he beckoned my transvestite lover with "*garcon, garcon*" she accepted.

ALONG THE WAY - Michael Wallin (1983) 16mm, color, sound, 20 min.

This film is a visual journal, a personal travelogue, a filmic diary. Formal camera and editing strategies that I had been developing for several years are brought to bear on people and events. Nonetheless, the overriding interest in landscape persists, so the result is an interesting tension between the formal and the personal, the offhand gesture and the deliverate visual tactic. Friends who populate the images provide personal anecdotes for the soundtrack. ALONG THE WAY is both a reminiscence and an on-going investigation into the nature of "place." Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone; it seems at times an elegy to my relationship with a lover.

PRESENT TENSE - Jack Walsh (1987) 16mm, color, sound, 28 min.

PRESENT TENSE places footage of tourist attractions in Germany and Ireland against found images of Nazi atrocities. It contrasts pastoral with industrial landscapes and the idealized object of desire with the "real." It sets out to explore obsession, desire and, consumption in the post-modern world in personal and societal terms. By mixing journal entries, scholarly texts and newspaper articles and accompanying these with traditional, classical, post-punk and industrial music the film starts to unravel the divergent elements of life in the contemporary world.

Centering on personal experience, Walsh defines his identity through the interplay of power relationships drawn from historical, personal, and cultural contexts. PRESENT TENSE utilizes intellectual and physical travel in the modern state, both American and European, to examine issues of attraction and death, torture and genocide, family relationships and gender.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Friday, September 22 7:00 PM

MÜLL - Lisa Laquier (1988) S-8, color, sound, 10 min.

MÜLL = Trash. Trash is a pornfilm. Trash isn't vulgar. Trash is trivial. Trash is not a case of art, but also not one of these torturing cases of non-art. The film only claims to be entertaining and horny. That's the reason why the action is done by nuns, which could be easily part of the milkman-seductress, patent leather dominatrix and ritualsexnymphomaniacs, seen all the time on screen in porn movie theatres. The convent, being the most prudish social institution, in which women are living together, mixing up with a seen from a pornographic point of view, normal seduction seems may be a little eccentric. But why can't you use the bizarre in a paradigmatic way for reality.

I NEED A MAN LIKE YOU - Daria Stermac/Kalli Paakspuu (1986) 16mm, color, sound, 24 min.

Lesbian lip-synching from Canada featuring The Clichettes.

BLUES TRANSIT - Barbara Theil

Beautiful lesbian sex fantasy bathed in blue. From Germany.

ANNIE - Monika Treut (1989) 16mm, color, sound, 10 min.

The post-porn star Annie Sprinkle doing what she does best.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Friday, September 22 9:00 PM

BOTH - Abigail Child (1988) 16mm, b&w, sound, 5 min.

"A small masterpiece. This richly textured film is a study of the nude in light and movement." - Cecilia Dougherty. With Kathy Danger and Sarah Schulman.

MARTINA'S PLAYHOUSE - Peggy Ahwesh (1989) S-8, color, sound, 20 min.

A film about the riddles of our sexual constriction and the complexities of play. With Diane Torr, Jennifer Montgomery and Martina Meijer.

"If the unprecedented success of Pee-Wee Herman suggests (let's hope) a potential crisis in masculinity, then MARTINA'S PLAYHOUSE signals that the equally artificial construct of femininity is ready to explode....Ahwesh is generous with her subjects. In her hands the camera is neither a weapon nor a barrier.

HOURS FOR JEROME - Nathaniel Dorsky (1982) 16mm, color, silent, 25 min.

This footage was shot from 1966 to 1970 and edited over a two year period ending in July 1982. HOURS FOR JEROME (as in a Book of Hours) is an arrangement of images, energies, and illuminations from daily life. These fragments of light revolve around the four seasons. Part One is spring through summer; Part Two is fall and winter.

"HOURS FOR JEROME is simply the most beautifully photographed film I have ever seen; here we enter the realm of the compassionate and the full achievement of what film can do cinemagraphically is achieved. It is a privilege to experience the thoughtful unfolding of these images." - Warren Sonbert

HOME AVENUE - Jennifer Montgomery (1989) S-8, color, sound, 18 min.

A personal investigation of a rape remembered with a decade's distance from the event. Among the many repercussions and responses to rape I specifically wanted to address the illusion of the safety of the family and the destruction of hometown nostalgia. This film was made with a belief in the healing power of talking to the camera from either side of the lens.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Saturday, September 23 7:00 PM

LES LESBIENNES DANGEREUSES - Carl George S-8, color, sound, 15 min.

A period piece starring Kembra Pfahler as Gland Closed.

LA BANQUE DU SPERME - Pierre Chabal/Phillippe Genet (1976) 16mm, color, silent, 15 min.

A French porno-comedy.

976- - David Weissman (1988) 16mm, color, sound, 2 min.

A search for gay spiritual nourishment in trying times.

THAT AWFUL FEELING OF WEIGHTLESSNESS - Cliff Bryant (1987) 16mm, b&w, sound, 11 min.

Damon's life is an emotional whirlwind in an empty desert. He was happy once, until he met Marta and Dina. Share in his personal miasma. See the shocking "horseback" sequence! Hear the private thoughts in Damon's secret Diary! Feel all the hurt and disappointment of Damon's troubled relationships! Will he ever be happy again?

FRAGMENTS - Mike Kuchar (1967) 16mm, color, sound, 10 min.

A visual drift into the realm of electric colors, sensual curves and dark, dank grasslands.

"FRAGMENTS is a stunning display of optical effects and color printing techniques. The film is utterly unlike typical Kuchar work, moving out of camp into the realm of pure visual experience." -- Gene Youngblood, *Los Angeles Free Press*

AUTOMONOSEXUAL - Edgar A. Barens 16mm, b&w, sound, 3 min.

The term automonosexual describes the psychological state in which an individual is able to achieve sexual gratification by viewing his/her reflection during masturbation. The film AUTOMONOSEXUAL depicts the fantasy and self-fascination necessary for sexual narcissism, and serves as an autobiographical account of the sexual frustration and isolation felt in the face of AIDS. Shot entirely through reflections in a mirror, the explicit sexual imagery throughout the film is often obscured by the manipulation of light and texture. The musical score uses repititious percussion to emphasize the ritualistic nature of the act while its industrial aspects reflect the homosexual's isolation in an increasingly homophobic society.

SUMMER OF NO RETURN - George Kuchar (1989) 16mm, color, sound, 33 min.

A parody of heterosexual teen romance by the master of the low-budget classic.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Saturday, September 23 9:00 PM

LES RENDEZ-VOUS D'ANNA - Chantal Akermann (1978) 16mm, b&w, sound, 120 min.

Anna has a secret, but the men she meets won't stop talking about themselves long enough to notice. A masterful expose of the male monologue by the director of *je tu il elle* and *Jeanne Dielman*. The most incestuous coming-out-to-mom sequence in film history.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Sunday, September 24 7:00 PM

AVOCADA - Bill Vehr (1970) 16mm, color, sound, 33 min.

"A film possessed by gilded glamour." - Jack Smith

"Flamboyant, delicate and erotic and a little bit like Jack Smith" - Jonas Mekas

This film has been restored and returned to rental distribution with assistance from the New York Lesbian and Gay Experimental Film Festival, Stewart Sherman, Robert Haller, the Estate of Bill Vehr, DuArt Film Laboratories Inc., and the New York State Council on the Arts.

ANDY WARHOL - Marie Menken (1964) 16mm, color, silent 22 min.

A day in the life of the Factory. Find out how those Brillo boxes really got made. With Gerard Malanga.

WHEN QUEENS COLLIDE - Roger Jacoby (1972/1989) 16mm, b&w, sound, 15 min.

The late, great Ondine reading Charles Ludlam's play and August Strindberg's *The Stronger* in Pittsburgh. With Leon Katz.

THE GRAND TAROT (Reel Six) - Leandro Katz (1970) 16mm, b&w, silent, 8 min.

Rare footage of the Ridiculous Theatrical Company with Charles Ludlam, Black-Eyed Susan, John Brockmyer, Mario Montez, Lola Pashalinski, Ekathrina Sobechanskay, Bill Vehr, and Lohr Wilson performing Ludlan's first version of *The Grand Tarot*. Filmed in 1970 at Christopher's End Cafe.

The first version of *The Grand Tarot* was an interchangeable one. Before the performance Charles Ludlam would read the tarot cards and the reading would determine the structure of the play.

THIRD NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL

September 18-24, 1989
Anthology Film Archives

Sunday, September 24 9:00 PM

BOYS/LIFE - Phillip B. Roth (1989) 16mm, b&w, sound, 15 min.

An autobiographical film which explores the contrast beween the sexual freedom I've felt as a gay man in private situations with the constraints and inhibitions I've felt in expressing affection with other men in public.

ELEGY IN THE STREETS - Jim Hubbard (1989) 16mm, color, silent, 30 min.

An elegy in which the filmmaker remembers Roger Jacoby, a filmmaker dead of AIDS and explores the private roots of public AIDS action, using the evocative colors of self-processed film to focus on the sorrow, solidarity, anger, and hope brought forth by the AIDS crisis.

"...roars with urgency from beginning to end." -- Karl Soehnlein, *Outweek*